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**Institute of the Arts**



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# 1. Abstract

This Textiles research investigates the themes of *seasons, life cycles and elements of traditional Japanese culture* through wool using the processes of chemical and vegetable dyeing, spinning, felting and weaving. The study takes the form of an exhibition of work ( 10<sup>th</sup> to 17<sup>th</sup> of February 1999) which comprises the outcome of studio practice for the course of study undertaken.

# 2. Acknowledgment

I would like to thank the following people for their assistance during my time of study in the MVA at Canberra School of Art: my Textiles supervisors Valerie Kirk, Jennifer Robertson and Annie Trevillian, textiles workshop technical officer Monique Nieuwland, Graduate Program Convenor Nigel Lendon, Post-graduate and under-graduate students in my workshop, Ken Made and Daniel Lee for their English assistance, all my friends in Australia and Japan, my family for their support and guidance, and also my cats in Japan.

## **3. Study Program**

### **3.1 Original Study Proposal**

I aim to express the Australian seasons with the Australian material wool.

I aim to describe the theme of cycles of life.

I want to research and express "ma" which is a traditional Japanese concept of space.

I aim to combine the technique of weaving and felt work.

### **3.3 Original aim and outcome**

Original approved aim and outcome time frame

#### **MAR**

Describe the whole work's structure.

#### **APR-JUN**

Dyeing and spinning with wool.

#### **JUN-SEP**

Drawing and making samples with a wooden frame.

#### **SEP-NOV**

Drawing and making samples off loom.

#### **NOV-JAN**

Making samples with a larger loom.

#### **JAN-FEB**

Complete by this month.

Creating larger screens and mats with a larger loom for the final exhibition here.

## **4. What I set out to do**

### **4.1 Research**

#### **4.1.1 History of the Australian Wool Industry**

As part of my study of textiles here in Australia, I also naturally have an interest in the Australian wool industry. This history aids us in understanding the historical development of wool as a product and material used by the Textiles Art community.

James Cook's Endeavour arrived in Botany Bay in Sydney in 1769. Following this, in 1788 the first sheep that were mainly important for meat arrived in Australia from the Cape of Good Hope.

In 1797 the first merino sheep (a small number of unique Spanish fine-wooled merinos) arrived from the Cape of Good Hope.

During 1797 - 1799, John Macarthur and Samuel Marsden began selective breeding by crossing merinos with other sheep in the colony (Australia).

An important new stage of the wool industry started in 1800, Governor King established a textile industry in the colony with the setting up of the first woollen mill at Parramatta. As a natural development of the industry, in 1821 Australia had the first auction of Australian wool (\$2.27 per kilogram) at Garraway's Coffeehouse in London.

During the 1821 - 38 period, sheep were washed before shearing, clean wool was packed in bales then it went on the market in London. This was a first development of wool cleaning to ensure quality in marketing for Australia's industry.

In 1838, Spanish breeds of sheep, Saxon and Vermont merinos were imported, and together with English breeds such as Lincoln, English Leicester and Border sheep they evolved to suit the Australian climate. This is the first case of breeding to create better wool in Australia. In the same year, many woolgrowers' sheep were used for tallow and leather in Australia because the wool price was getting very low. In other words, the market price of sheep's wool was low, so the sheep was used for different products.

During the 1840s, sales of Australian wool began to take place on a large scale in Australia. Industry wool auctions began here in Australia. The bulk of the wool clip was still sold on the London market. Also at the same time, George Peppin gathered a merino flock which emerged as the most numerous and productive wool growing sheep in the world.

In 1849, Richard Goldsbrough founded a wool selling group in Melbourne. Woolgrowers fought drought, fire and flood, and the overseas market was not so good with many price fluctuations.

Transport of wool, before the development of railway systems, used riverboats along the rivers in inland Australia.

In 1888, fast wool clippers came to an end with the opening of the Suez Canal and the introduction of steamship transport to England is sent to Europe via the Cape of Good Hope. In this way the method of transporting the wool became faster.

In the late 1880s, shearers and pastoralists had a dispute about wages and working conditions. Then shearers established the Australian Workers Union to protect their rights.

During the 1890s, Frederick York Wolseley invented the first shearing machine. This was a revolution in the history of the wool industry because it made sheep shearing simpler and faster.

In 1895 there was a drought. Consequentially, half the sheep in Australia died. It took nearly 30 years for the flock to build up again. This drop in the number of sheep must have had a terrible effect on the Australian wool industry.

During the 1888 - 1938 period, pastoralists stopped washing sheep before shearing, and exported greasy wool. The reason for this is unclear, however today several types of wool products (such as greasy, washed, carbonised, wool tops) all exist. This shows Australian farmers were making a change to their products.

By the 1920s, half the wool clip was still bought by Britain, but also Japan and the USA became major buyers in the world wool market. The market was changing and more buyers emerged.

In 1938 the Australian Wool Board was established. The aims of this organisation were the exporting, production and promotion of consumption of wool by publicity and research. So one group represented Australia's industry in the world.

Following the establishment of the Australian Wool Board, in 1939 Australia established the International Wool Secretariat. Australia, New Zealand and South Africa were the three main wool exporting countries, promoting wool throughout the rest of the world and because they formed one group, they could have some control to the wool market in some way.

In 1950 G.H. Mitchell pioneered the concept of direct buying at the major wool growing areas of Australia. This meant the central wool selling groups monopoly was broken.

In 1973, the Australian Wool Corporation assumed the functions and responsibilities of the former Australian Wool Board and the Australian Wool Corporation was official representative of the industry. The corporation also encouraged woolgrowers to adopt new methods in wool production, preparation and handling.

In 1988, The CSIRO developed many technological innovations ranging from new machinery to new processes for manufacturing wool (including Super Wash - a high standard of machine washability).

#### **4.1.2 Wool industry research for the past 50 years**

Australian wool industry research into wool quality, production and marketing has increased in the past 50 years. There are many organizations that do this research: CSIRO, DPIE, private companies (such as Elders and G.H. Michell and Sons Pt. Ltd., both powerful old companies), IWS and several universities all do this research.

There is too much research to explain in this report. I am certain several thousand reports and research papers exist in this area.

Even though the domestic product is protected by tariffs, I think that in the future if some domestic factories were established for this product, wool production and demand would increase for Australia. I think the Australian wool industry will increase its economic contribution to the economy. This is my opinion after studying textiles for the past 10 years.

## **4.2 About Japanese Textile Art**

Undergoing undergraduate studies in Japan, my work and initial studies into textiles were influenced by schools or movements of Textiles Art, which I am conscious of.

Traditional Japanese textiles are mainly associated with Japanese dyeing, especially in the western area of Japan that is Kyoto, there are many traditional textiles techniques that still exist there today. Nowadays, traditional textile artists are active in Kyoto. But we also have many kinds of traditional textiles remaining that are still going strong, not only in Kyoto, but in every region of Japan. The birth of Textiles as modern art from this traditional source happened recently, some thirty years ago, centred in Kyoto.

As a result of the 1962, 1st International Biennial of Tapestry (Cantonal Museum of Arts, Lausanne, Switzerland), Japanese experimental textile exhibitions also began to be held in Kyoto in the 1960s. Incidentally the top textile houses in Kyoto, Kawashima and Tatsumura, submitted their work to the 1<sup>st</sup> to 4<sup>th</sup> Biennial. Moving into the 70's, Japanese textiles were assimilated by a worldwide move towards sculptured textiles. Using thread and weaving techniques, a distinct new form of sculpture was developed in Japan.

There was a Biennial held in 1973. Six Japanese textile artists appeared there. At the time the Japanese artists surprised the all-European art society who saw that Japanese artists were so active. The Japanese artists were introduced in print media throughout Europe at that time.

In the 1980's a group of artists departed from dyeing and began creating sculptural forms using fabric, again giving birth to another world first.

From one perspective it is clear that the Japanese textile art scene has grown from the stage of consciously receiving influence from foreign works to looking towards



a uniquely Japanese form of modern textiles using a variety of techniques and materials in free expression. As a result, a field called Fibre Art has developed taking in Japan's unique dyes, weaving, patterning, Japanese washi paper (all using the dyeing techniques of Yuzen, Katazome, Kasuri, Shibori and other). The methods of Fibre Art have been adapted by textile artists world wide.

In my opinion, all Japanese artists are affected by a Japanese sense of space that come from gardens, temples, shrines and our day-to-day life styles for their work, especially in installation work.

Within Japanese daily life, people are always close to nature. When one is at home, for example one can see paper sliding doors, which are made from Japanese traditional paper "washi" and bamboo, bamboo reed mats and the sliding door like a wardrobe that is also made from Washi paper in our rooms. Artists' works are influenced by these many Japanese traditional senses. In conclusion we use natural materials and work in installation very naturally.

### **4.3 differences in Australian and Japanese art**

I recognise there is not much focus on conceptual levels of work in the Japanese art scene today; especially in craft and traditional art areas. As artists, we usually are not encouraged to express these things as a part of our work. When people see our work, we want them to experience some feeling through our work which is from our work's title or the texture in the work . What kind of things the artist wants to appeal to the audience about, aim for in the work, and how to present the work are likely tactics used by artists towards non-artists who see the work. That kind of process is most important for the vast majority of groups involved in Japan. No doubt there are a lot of important themes in the work, however these groups or artists value and strongly emphasise the visual sense.

The situation in the Australian art world is radically different. The artist has clear concepts in the work. All artists in Australia who know about their work can express what this is eloquently. And also people who are seeing the work want to know what the theme or concepts involved in their work are, and think about that. It will also come into consideration when someone wants to buy some work from the artist.



#### 4.4 Differences in my Work here and in Japan

Before arriving from Japan, I created some large weavings. I studied Textiles in Japan for 5 years, where I was trained in both Japanese traditional methods and contemporary art at Kyoto Seika University. I created tapestries using a large loom, and the theme of my work at that time was also the seasons in Japan.

I have concentrated on producing both contemporary works and traditional works in Japan, and tried to use many kinds of materials for my weaving. Firstly, I worked with cotton, hemp and leather in my work. Then after that I used silk, wool, rayon and vinyl.

Before I knew it, I began to concentrate on using wool, which attracted me so much due to its characteristics: softness and tenderness. I thought I would like to introduce the characteristics that I see in wool to people through my work. This remains my motivation today.

After I graduated from Kyoto Seika University I came to Australia to enter the Canberra School of Art. I had several reasons for coming to Australia to study. I really wanted to work with Australian wool and research unique techniques applicable to that. I completed my graduate diploma at ANU, Canberra School of Art in ANU here in 1997. When I was a graduate diploma student, I created work focussing on autumn in Canberra. Now I would like to introduce the theme and my graduate diploma work that is titled "Autumn Collection".

I strived to create a feeling of autumn in my "Autumn Collection" work. One can experience a wonderful autumn in Canberra, where the leaves fall quietly, and beautifully from the trees. I can never tire of this season's vibrancy.

When I see that the leaf are falling from the trees, I feel so sad, and am reminded of my family and friends in my country, and a sadness, a loneliness engulfs me. I am also particularly interested in the crunchy feeling of these fallen leaves, which are great fun to play in, and produce a wonderful sound when walking over them.

When I experience this, my feelings of sadness, of loneliness, disappear as I play in the crunchy leaves.

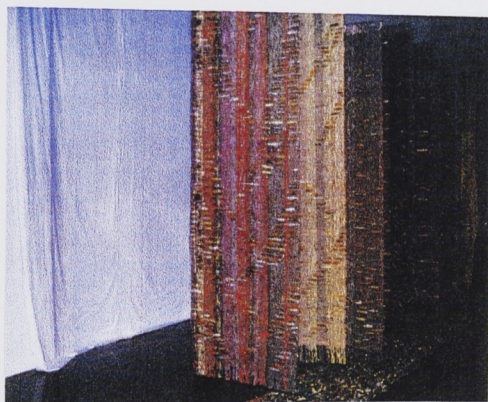
I constantly use wool-tops, which I think of like cotton candy as it is quite fun to play with and make new textures by hand.

When I first arrived in Canberra, I tried at first to make felt samples in which I made quite unusual textures with wool-tops and created a look like carpet. At that time I was weaving with wool-tops for the weft, and for the warp I used pure white wool. After this I felted them with the washing machine. I did not use them for my final work in 1997 here. Those samples were too unusual to be incorporated into my work.

In 1997, when I was a graduate diploma student here, I used the techniques of weaving, dyeing, spinning and wrapping wool in my main work. And for another small work I created felted material.

After my final graduate diploma exhibition, I realised that I could do something towards work with the felted material I had created.

One day when I went back to Japan a few years ago, I had accidentally also brought some Australian wool back to my house in Tokyo. At that time, my interest was in making felt. I tried felting the wool in my bathroom, and after this realised that the texture looked very different from the wool I had felted in Australia before, which was so soft and spongy. The felted material I had created in Japan was so hard and strong, and after felting it with Japanese water, the characteristic of wool's fibre was unable to be appreciated at all. It was at that time that I felt that Australian water would be most suitable for my work in order to create the most attractive felted wool. After I returned to Australia I decided to create some felt work.



1997, graduate diploma's work

## 4.5 Images of Australia

Japanese society even today maintains a deep culture of traditions. This gives the appearance of the culture being very strict. As an example of this, from junior high school we wear a formal school uniform and have to follow the schools' rules about even our hair style (when our hair is longer than shoulder-length height, we have to tie it every day), and the teachers check our appearance occasionally.

Before I came to Australia I thought western countries looked very free in many ways, because of these cultural differences, but actually when I experienced living in Australia, it was different.

My impression of Australia is that there is much freedom, but when someone does something, they are quite serious about things. Conversely, in Japan we study before we enter university. Then, after entering we will concentrate on spending time with friends or working at a part-time job until we graduate from university. In short, the culture and educational systems direction here in Australia is quite different to what most people might expect to experience in Japan, and on a personal level I have experienced that the educational organisations, teachers and individuals here in Australia are serious and hard-working towards their art. This is a very conducive environment for study and growth.



#### 4.6 Artists who have influenced my work

Machiko Agano-works created with natural materials (Japan)

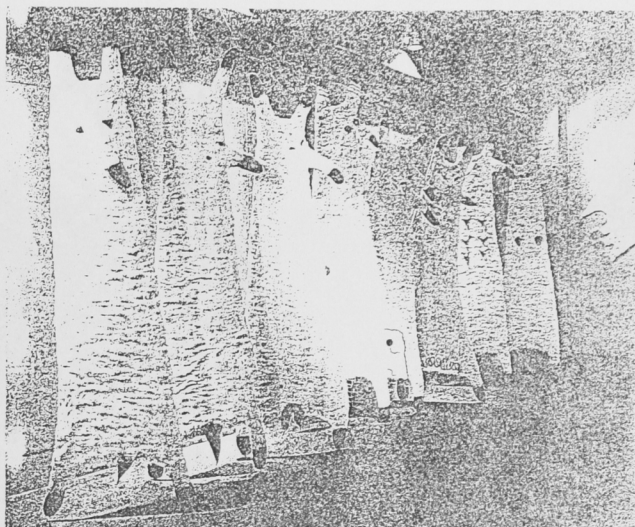
The work is characterised by the strong use of natural materials. Her work has influenced my sense of space.



1988, Installation,  
WDH 1200 – 5500 –1000 mm,  
Silk, Organza and Bamboo

## Suzumi Noda-Wool based installations (Japan)

Effectuated me in especially pleasing use of space, and installation with all felted wool. When I saw her work, I became so happy. As you can see from the picture her work is very friendly.



‘I found the Flock’, Installation,

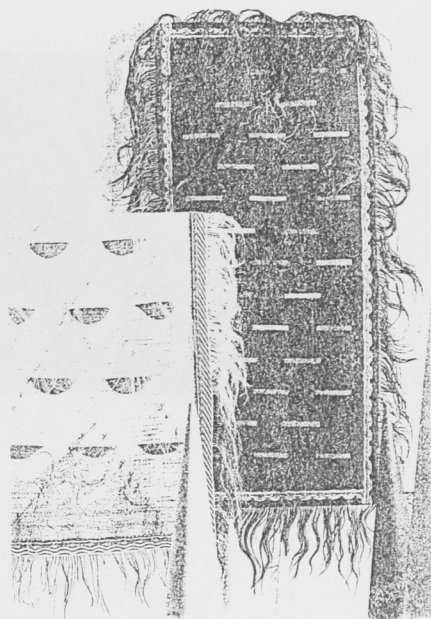
1990, wool and felting.

## Yoko Teramura-vegetable dyeing and hand spinning using with Natural Materials

(Japan) For the understanding of natural dyes and spinning. She demonstrates us exact methods: how to dye, spin, and weave. Her published works are instructive, and clear and easily understood.



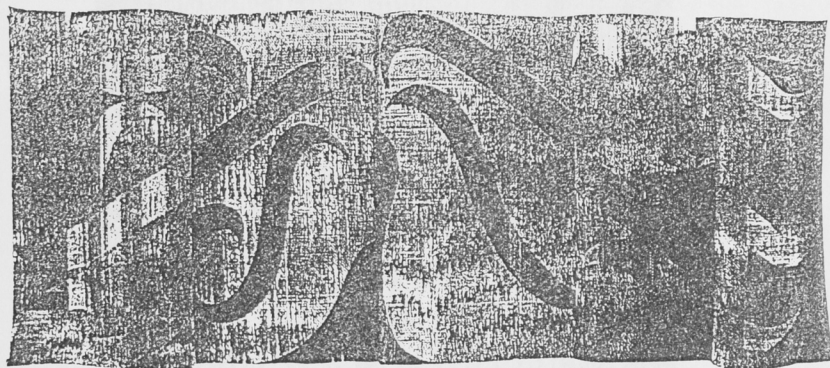
Wool, Vegetable dye



tapestries.

## Jenny Turner-Fabric using Australian natural materials (Australia)

Attractive Australian materials and the mood of work. Turner uses colours characteristic of Australia, and I also feel elements of Australia from her work.



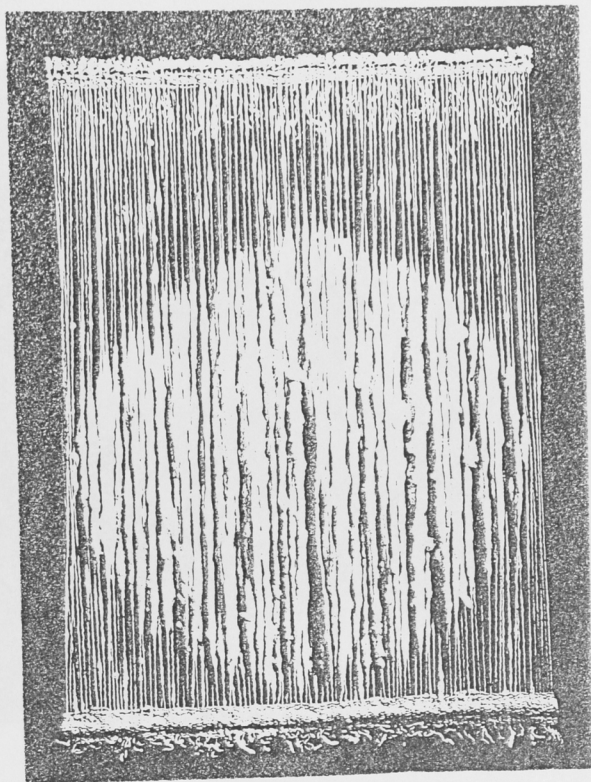
'Wave'

'Wave', wool, weaving and eucalyptus dyed.



Irene Waller-Interior works with handspun yarn (England)

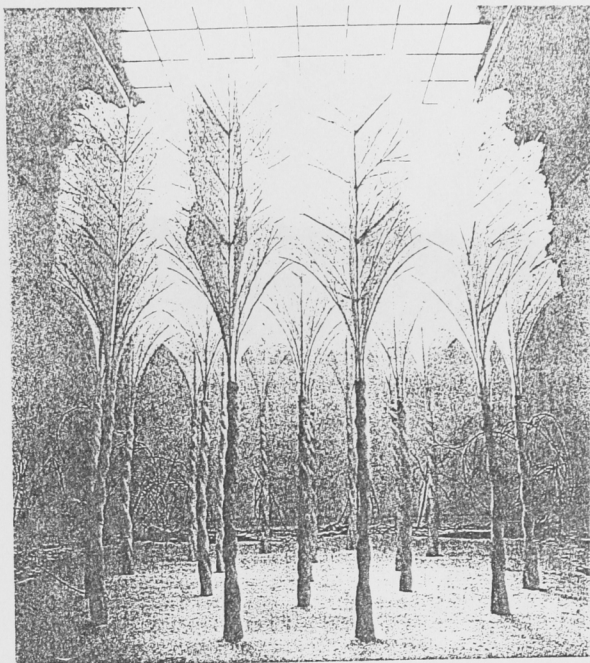
Simple installations with hand spun yarn with wool. Her work is just lovely. She uses the material which she spun just for the warp. This particular piece of her work is impressive.



‘Tapestry for France Lynn’, 1967, 73 – 52 cm  
Handspun, Natural Wool, and exposed warp with different twists.  
New York.

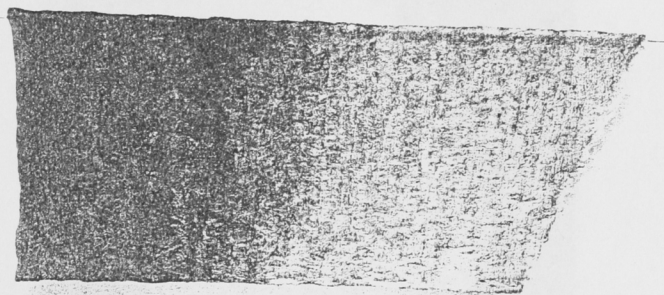
Karen Stahlecker- works created from the seasons (with focus on Alaska) (USA)

Installations about the country's environment. She also effected my sense of space and how to express the environment of a country in my work.



'Winter Gothic' 108 by 139cm by 18in  
Asia paper making techniques.  
Kozo fibre and Linen

Maisa Tikkanen-Wool using felt work with inspiration from the Scandinavian  
Natural environment (Finland)  
Felt work that instantly projects Scandinavia and Finland's climate.

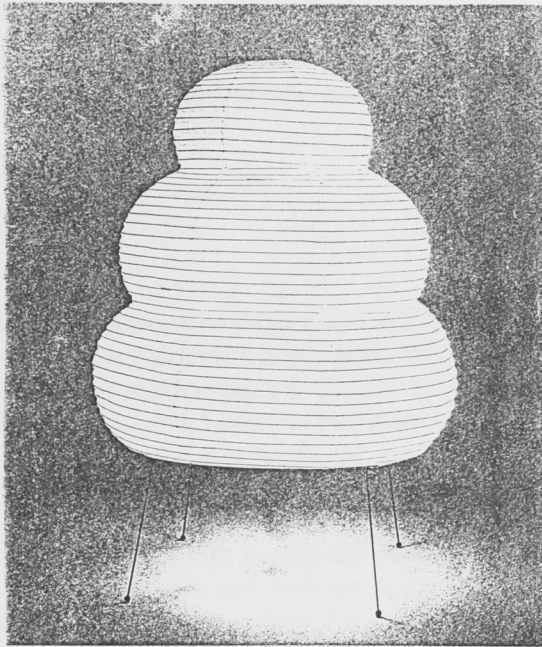


‘Water’, 1987, 130 –315 cm,  
Wool, Hand –felted.

Isamu Noguchi - Japanese traditional bamboo sticks and paper were used

Interior lantern (USA)

Uses Japanese materials and a sense of innocence. His work projects a particularly Japanese atmosphere to me.



‘Akari 25 N’, 1988,  
Paper, Bamboo and Metal

## **5. My work themes, process & individual works**

### **Introduction to my work**

I decided on the seasons as the theme for my work. I am inspired when I gaze at the seasons which are not only beautiful and wonderful, but through which I can also discover something of where something might have begun, it's past, finish, and stillness there. When I have this feeling, I stand in that time and grasp the feeling that I want to express for my work in my mind. I would like to express and show my work peacefully and naturally.

At the moment I have been creating work freely, that is to say I have not distinguished any fields for making or showing my work. I just concentrate on making work with the wonderful wool of this country.

### **Themes**

#### **5.1 Life cycles**

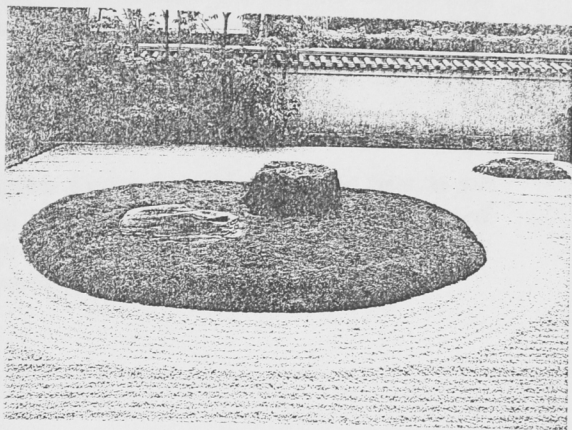
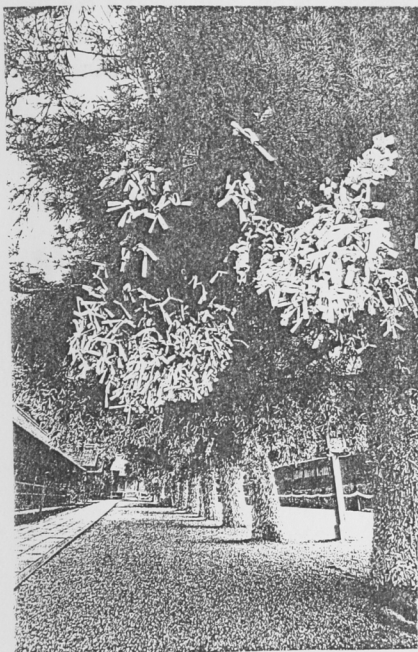
From last year I was thinking about all the seasons in Canberra, as well as life cycles and traditional Japanese elements in my work. When my grandfather passed away last year, I realised our relationship had come to an end and I felt so sad. My affection has never diminished and, I still feel him everywhere, despite the changing seasons. Then I noticed that in the world, qualities of both change and stillness or permanence exist.

I began to compare this feeling with traditional Japanese culture. For example, people leave their thoughts, wishes and feelings in the temple grounds in Japan. Each temple has a traditional garden, where feelings are expressed through stone and sand. There are also the OMIKUGI, which is the telling of one's future in the shrine. After we read it we would tie it around a branch of nearby trees with wishes for the future. In this way the seasons are always changing and those processes continue forever.



Finally, I compared Australia's landscape with similar Japanese scenes. A classic example of this is the eucalyptus, which is constantly replenished, and the leaf's green colour never changes while the seasons are always changing. In my case I leave my wishes in one of the rooms of my family's house in my hometown. The room is my grandfather's studio where my grandfather and my memories are stored like a temple or shrine. There is stillness and permanence in this place for me. When I recall this in my mind, I am sitting in the room and talk to my grandfather.

For my final exhibition here I will create a felt work installation suggesting a room. For the small room I will make some screens through which I will express 4 seasons. The image I will refer to is the traditional Japanese bamboo fence. And the material will be felted wool. The reason I have chosen this image is because plants can be entwined with bamboo fences and change colours with each season changing.



‘Omikuji’ in the shrine. The traditional garden in the temple.

## **5.2 The Screens and the Floor Pieces**

I really wanted to create a room for the memory of my grandfather and I, and for my memories of Canberra as the direction of this artwork.

I imagined and remembered about the room that was my grandfather's studio, a very memorable place for me. After he passed away, I sometimes went back there in my dreams. At the same time when I saw the Australian landscape here, I felt emotional feelings from the landscape, for example from the falling leaves, changing of the seasons and the never changing green colour of eucalyptus. At that time the landscape and my grandfather's memory seemed to meld.

I created the screens for the room I made, which represent his room, and I expressed Canberra's 4 seasons in this. The floor pieces express stillness and the space of our relationship. I used green colour for the floor, because I was thinking of the process like the eucalyptus leaves and trees, because the eucalyptus always keeps a green colour. I think of my grand father and my relationship never diminishing, like the green leaves of the eucalyptus.

I tried to create both works like a nature room. When I am outside, I recall past memories as I look into Canberra's nature. This in turn has become an important memory of Australia for me.

## **5.3 felting**

In 1998, I continued research as a Masters Degree candidate student here at the Canberra School of Art. I began making felt samples with the same method I used 10 months before. My idea was to explore how I could find new textures for felt work in this stage, and develop my feltwork more deeply.



## 5.4 The Bamboo Fence in Japan

In Japan we have been using bamboo in our lives since ancient times. We know about the history from a Nara period poetry text, *Manyoushuu* that is a collection of poems from the eighth century.

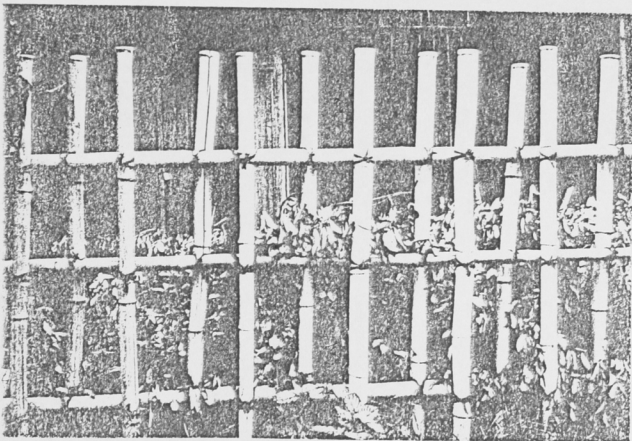
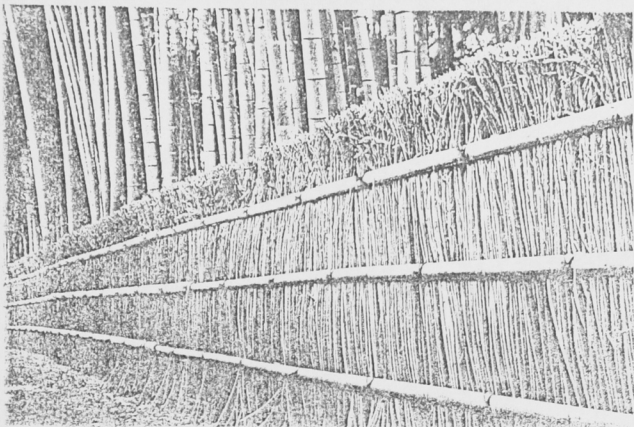
The bamboo fence was later use by Rikyu Sen, one of the most profound masters of the tea ceremony. He created new gardens with the bamboo originally used for his tea ceremony. This was during the Momoyama period, (1568-1615). He said that the bamboo fence must be part of the garden, because of considerations of atmosphere and ambience.

During the Edo period (1616-1867), these traditional gardens were made everywhere throughout Japan, causing the ever-adaptable bamboo fence to rise in popularity .

The bamboo fence in the garden is not only deliberately simple, but has a very significant duty in which it must support, and be in harmony with each seasons atmosphere, and simultaneously, give a sense of spiritual balance for people. Nature expresses the beauty of Japan. The bamboo fence plays a very important role in Japanese culture.

There are also many bamboos, which were used in China longer historically than Japan. In fact, bamboo was originally handed down from China to Japan a long time ago. But the bamboo fence in China wasn't developed in their history, because of the difference in land mass size of China. Simply, they did not need to create the bamboo fence in the garden of each house as a partition. Comparatively, Japan is so small as a country. Each house does not have enough space and has tiny gardens. Rikyu Sen effected beautiful tea ceremony's Japanese garden to Japanese people, but for the common people at, though they only have a tiny garden they can make it look attractive with bamboo fences. I think that is why the bamboo fence has been developing in Japan for such a long time .

Japanese bamboo fences



## 5.5 My Grandfather

My grandfather, who was an oil painter, passed away last year. The period following that was a very difficult time for me. At the time, he was 93 years old, and yet seemed so well. He was drawing every day in his studio, and no one thought that he would pass away so quickly. He was like a friend to me when I was a small child; I always stayed and played with him in his studio. Even now, I can still remember clearly that when I was with him he would draw me, where I would sit in the chair in his studio. After I grew up I also visited his studio every day until I left my parents home. I had so many memories of the two of us that it was very difficult to consider his death. I would like to tell you about one of the memorable times. When I was a high school student in Japan, I very much wanted to join a school of art in Tokyo. In Japan, when we want to enter an art school, we have to take examinations, which are English, Japanese and also involve two kinds of drawing in a short time. The preparations are very hard for this, and some people need a few years for the preparation after they graduate from high school. It is hard to do well-balanced study for all of the segments of the examination at the same time.

In my case I was not able to pass the test for my desired university. On that occasion, I decided to stop studying art. But at that time my grandfather encouraged me and gave me a huge American book, which is about Georgia O'Keeffe (1887-1986). Her paintings in the catalogue were all so beautiful, especially colours and her objects, which were flowers and deserts attracted me. Moreover I had the feeling of strength, kindness and womanliness from her painting. The catalogue bolstered my spirits. My grandfather said "I will give you this book, so please don't stop your study of art", as he was smiling. That is why nowadays I'm still studying art textiles.



Feb,1979

My grandfather's oil painting.



## 5.6 Seasons in Canberra

There are truly 4 distinct seasons in Canberra. In my experience, all seasons are so great and beautiful. Each season displays colours that are unique to Canberra.

I would like to show some pictures of Canberra through my eyes.

In summer, the deep green from the forests and bush, and the refreshing blue from sky live in my mind so strongly.



There are many wonderful colours of leaves in autumn. I never tire of seeing them.





In the early winter mornings there is frost on the ground, and plants are also frozen. I felt like I was in a dream when I discovered it for the first time.



My impression of spring is lots of petals on the grounds that are falling from the trees. I have found that the cherry trees and plum trees in Canberra are especially amazing. Also I can not forget about the dandelion's carpets on the ground.





## **5.7 Process**

### **5.7.1 Spinning (wool)**

step 1 Firstly, in order to make the wool easier to spin, it is flattened out by combing though five times with a hand carder.

Step 2 The wool once flattened out by hand carding is twisted lightly on the lap.

Step 3 The wool yarn is tied tightly to the electronic spinning wheel bobbin, the spinning wheel switched on and the yarn is fed into the wheel's bobbin. Spinning begins.

Step 4 Spinning Technique:

Holding the wool in one hand, the opposite hand pulls apart and stretches the wool. After ten seconds of stretching out the wool, the wool is allowed to be fed into the bobbin. (after this the hand holding the wool is kept in the same position)

step 5 The spun yarns is wound into a skein and tied up, left in hot water for a short while and wrung out thoroughly by hand. It is next wrung with one end on a corner(for example, of a tap),the other end attached to a stick and in turn wrung out thoroughly.

Step 6 Normally in order for the spun yarn to stretch well, it is weighted down when drying. But in my case, when the spun yarn is dried naturally, it is not stretched.

## 5.7.2 Weaving and Felting

Step1 At first I wove with dyed wool tops with a large loom. I was plain weaving for that, and the dimensions were 150 by 100 cm. I used thick black yarn for the warp.

Step2 After finishing the weaving I felt the materials with hot water and soap for the wool(Which generally takes about 30 minutes)  
Obviously it sometimes depends on the situation or nature of materials at hand, so I judge the felting by touch, and when the materials become hard enough, I stop the felting .

Step3 In the next stage the materials are dried, I cut them with a pair of scissors into strips. This completes the process of felting.



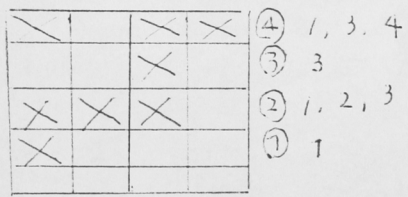
5.7.3 Weaving Screen and Mat

Step 1 At first I set the warp up very randomly, on the large loom.

Step 2 I sewed and joined the felted materials with wool yarn and made the weft with many long strings.

Step 3 I used double cloth technique for weaving, in which one has to put in twice the amount of warp than is in plain weaving . The method is the same as regular weaving technique, but just the draft is different.

The draft is:



Step4 During weaving , I sometimes sewed areas between the warp and the weft to join them, because they are quite loose.

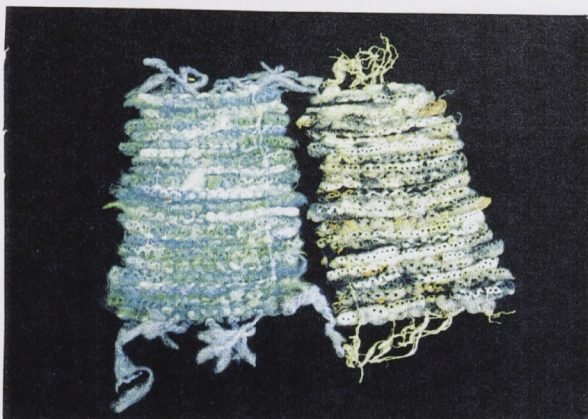
Step 5 when it has been woven up with the felted weft, then take it off the work the loom.

Step 6 I tied the edges of the weaving and after this I felted it with hot water with soap for wool again.

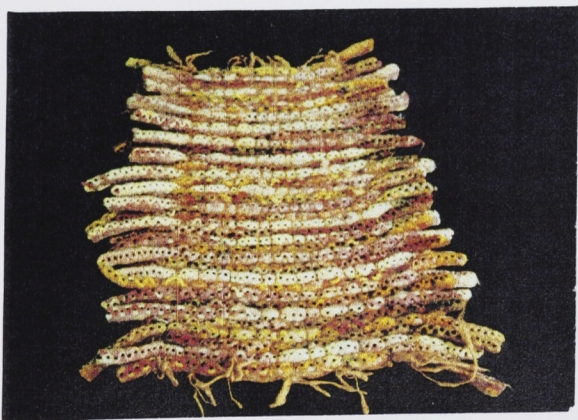


## 5.8 Samples

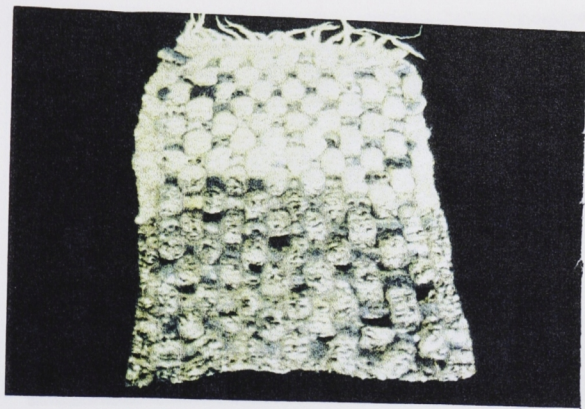
No1. This is my first sample. I wove this with a wooden frame and used felted wool and spun yarn. There are wooltops between the felted materials.



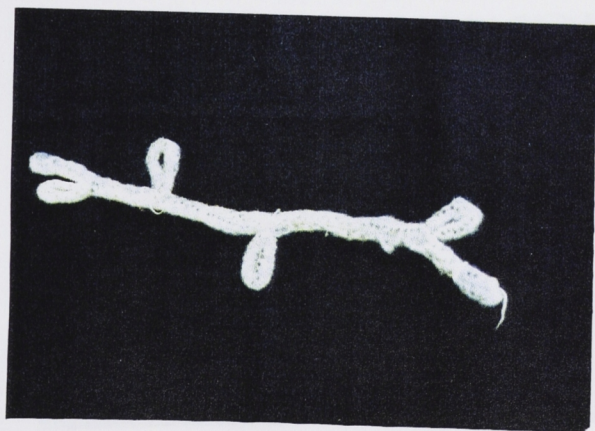
No2. I wove this sample with a wooden frame, too, and used materials which were felted wool and the spun yarn. Specifically, I was looking for some unusual texture for my work, and decided to make screens for my work.



No3. This sample is made from fabric that I wove with wool yarn for the warp and also from felted materials for the weft. I felted this again. After completing the weave, but this was actually slightly too heavy to be used for a screen in the end.

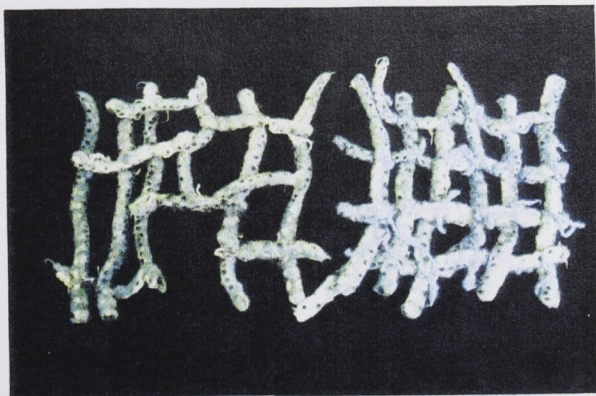


No4. I used felt materials for this sample. Firstly I made the shape and I sewed this, and next I felted it again. I used the image of a bamboo shape for this.

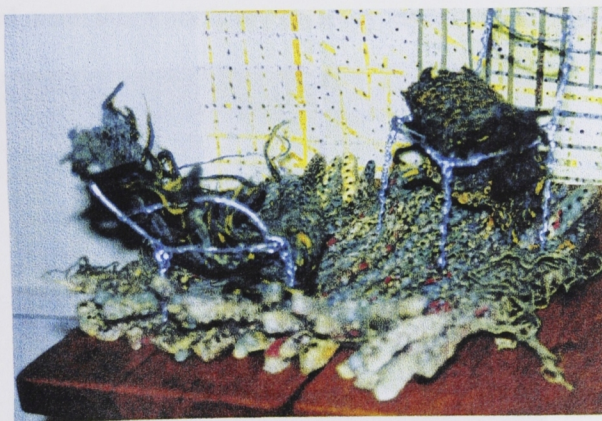




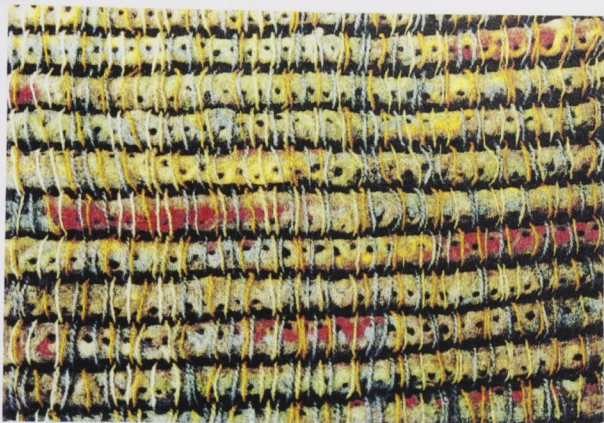
No5. I made this as an overlapping interwoven structure, held in place by ties, and felted this again. This sample was quite successful aesthetically and technically, but if it were to be made into a big screen. It would surely be heavy.



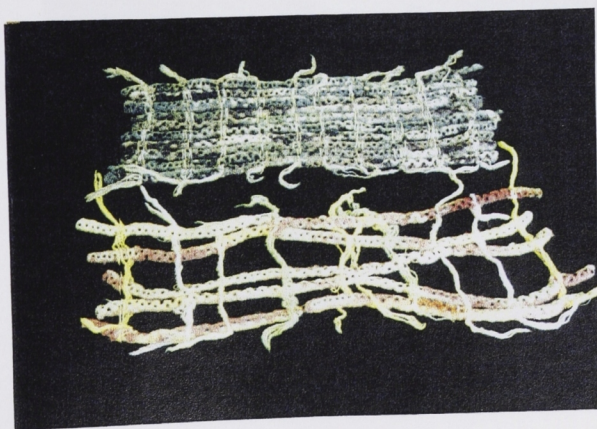
No6. I made the chairs for the sample with wire. I wove some wool fabric for the cushion covers with a table loom. The method used for creating the mats is the same as in No2. At the time of work, I wanted to create an installation with these pieces together with some screens.



No7. I wove this with a large loom. The materials are felted wool and wool yarn. I felted this again after that. This sample was for the floor mat.



No8. This sample is quite similar to No6. I set the warp up very randomly, and after weaving I sewed areas of the work and I felted this again. After completing sample No.7, I realised I could also use this method for screens. The technique and materials used mean this work is not so heavy, and is practical to work with.





No9. I made some fabric that I wove, and used wool yarn and spun yarn .I put some small mass of yarn between the weft, and I felted this. The cushion covers I had originally created did not satisfy me, so I have reworked my concept and technique here.



## **6. The Installation**

### **6.1 Change, Stillness and the Memory**

As an installation, I created a work entitled 'Change, Stillness and the Memory', consisting of four panels 250cm x 170cm each, as well as internal works as part of the installation. I will create a small room with the four screens, inside of which I will put two mats.

The size of the work was decided to express my feelings of relation to my grandfather while we would sit and talk in years gone by. The difference in feeling of the work from outside and inside reflects both the outside world of nature and the environment on one hand, and on the other hand gives insight into my inner world of memories.

Walking into the work, a person can look in and experience a sense of containment and the privacy of the space. I have attempted to create a work an audience can reflect through, and at the same time have a sense of nature, of the outdoors from. So both scenes of nature, and my memories merge in this installation.

After I found that things I also thought of the temple's stone, the shrine's fortune-telling 'omikujī' and the Japanese traditional spaces. As I have explained earlier, each of these things stores peoples' memories, wishes and hopes, just as my work in this installation has.

The work uses wool to suggest the character of nature and the seasons, and my thoughts go into the work just like the 'omikujī' and others, in the form of memories and creating the work. The deeper the audience move into the installation, the emotion or feeling of the work is transmitted.



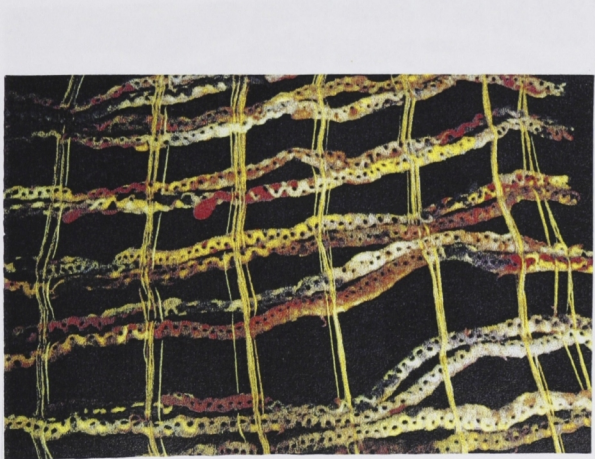
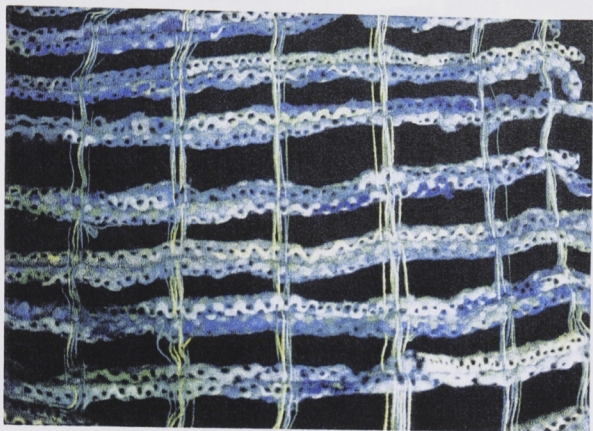
6.2 Image of Installation

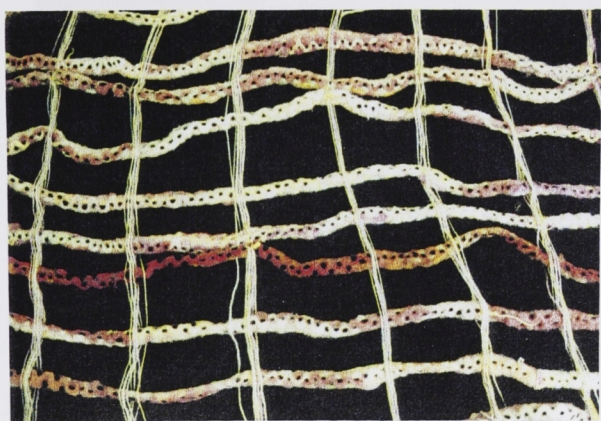
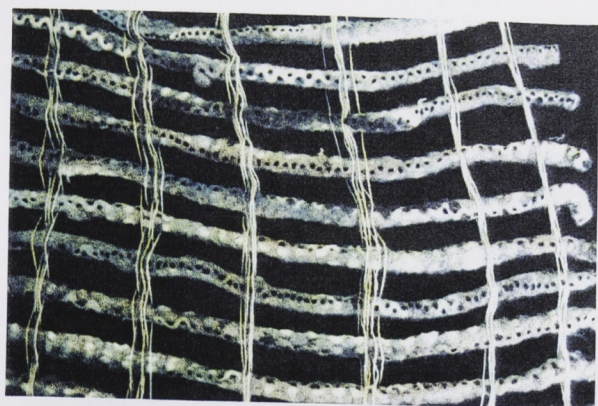
My grandfather's room (studio), where we were always there, and the eucalyptus leaves.





6.3 Details of work

















7. Conclusion

I'm so happy to work with wool in Australia. The work towards completion of the Master's Degree has been especially hard to create and progress day by day, but I have gained an important understanding of wool's character and how to develop work a lot. I really pleased study here.

When I go back to Japan I will work by myself. I now have confidence to work alone, because I have learned many things that have particularly assisted me in seeing how to further develop my work here in the Canberra School of Art from the textiles workshop. I have had a great time here for 3 years through the graduate diploma to Masters course.

I would like to thank my supervisors for all their guidance, support and advice.

## **8.0 Curriculum Vitae**

Name : Yoko Osawa

Date of Birth: May, 3,1972,

Place of Birth: Tokyo, Japan,

### **Education**

1998-1999 Candidate for Master of Arts (Visual Arts),  
Canberra School of Art, Institute of the Art, ANU

1996-1997 Graduate Diploma of Art,  
Institute of the Art, ANU

1994-1996 Bachelor of Arts, Textile Design,  
Kyoto, Seika University

1993-1994 Graduated Nara junior College of Special Course

1991-1993 Nara Junior College of Art, Craft design

### **Further Study**

1996 Shumi Kobayashi, Textile tsutsugaki dyeing workshop,  
Australia

1994 Junichi Arai, textile surface design workshop 2, Japan

1994 Junichi Arai, textile surface design workshop 1, Japan

1994 Takeuchi Hon Vegetable Dyeing studio, vegetable design  
workshop, Japan

## **Group Exhibition**

1999 Talente 99, Munich Germany

1997 Playing False, Craft ACT Gallery, Canberra

1997 Graduate Diploma of Art Exhibition, Canberra School of Art  
Gallery, Canberra

1996 Textile Nine Artist Exhibition, Gallery Maroni, Kyoto,  
Japan

1996 Kyoto Seika University Graduate Group Exhibition, Kyoto  
Museum, Kyoto, Japan

1996 Contemporary Art in Nonose Shrine, Ema (a rotive picture), Nonose Shrine,  
Oosaka, Japan

1995 Contemporary Art in Nonose Shrine, Ema (a rotive picture),  
Nonose shrine, Osaka, Japan

1994 Special Course Graduate Group Exhibition, Nara Junior  
College, Nara, Japan

1993 Megumi Suzuki Textile Exhibition with the Students,  
contemporary Craft Gallery, Osaka, Japan

1993 Undergraduate Commencement Group Exhibition, Nara  
Junior College, Nara, Japan

## Awards

1999 Finalist for the Talente 99 exhibition, Munich Germany

1998 Finalist for the Country Road Homeward Award ( textile category), Australia

1994 Graduation Prize for Best Student Work, Nara Junior College of art, Nara, Japan

## Other

1998 Talk and panel discussion: Intercultural Perspective's session, SHIFT 1998, Canberra School of Art, Canberra



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**ed.** *Marie Claire*: Australia, Mudoch Magazines, Launch issue.

**ed.** *The world of Interiors*: England, Morercury Airfright International Ltd Inc,.